Pearson Edexcel GCE

Music Technology

Advanced Subsidiary
Unit 1: Music Technology Portfolio 1

Release date: Monday 1 September 2014
Time: 60 hours

Paper Reference
6MT01/01

You must have:
A copy of the original recording as specified for Task 1A

Instructions to Teachers

- The Portfolio, comprising Tasks 1A, 1B and 1C, must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the Logbook and Declaration Form.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this must be clearly marked with the paper reference (6MT01/01), centre number, candidate name and candidate number.
- Task 1A must be presented as track 1, Task 1B as track 2, and Task 1C as track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 1A, 1B and 1C and proprietary software files for all tasks.
- CDs must be checked before sending, and packaged so they will not be damaged in transit.
- The CD and Logbook with signed Declaration Form must be sent to the examiner to arrive by 15 May 2015.

Instructions to Candidates

- Complete **all THREE** tasks.
- Complete the Logbook.
- Sign the Declaration Form.

Information for Candidates

- The total mark for this unit is **140**.
- Task 1A: Sequenced Realised Performance (40 marks).
- Task 1B: Multi-track Recording (40 marks).
- Task 1C: Creative Sequenced Arrangement (40 marks).
- Logbook questions 9 and 10 (20 marks).

Turn over ▶

P44910A

©2014 Pearson Education Ltd.

1/1

P 4 4 9 1 0 A

PEARSON

Controlled Conditions

Unit 1 has three tasks within the Music Technology Portfolio: 1A – Sequenced Realised Performance, 1B – Multi-track Recording and 1C – Creative Sequenced Arrangement. There is also a Logbook that must be submitted along with the portfolio.

The requirement for 'Controlled Conditions' does not mean that a submission has to be carried out, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, '**research and preparation**' and '**writing**', with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner. Research and preparation can be completed outside the centre. There is no time limit for it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher must inspect them, and be satisfied that they are the student's own work.

Task 1A: Sequenced Realised Performance

Research and preparation will include time spent working out the parts from the original audio track, learning how to use the sequencing package, experimenting with timbres, researching the original track and practising the parts to be played into the sequencer.

Task 1B: Multi-track Recording

Research and preparation will include time spent researching the track to be recorded, listening to the original and deciding on what effects and processing have been used, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, learning microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process.

Task 1C: Creative Sequenced Arrangement

Research and preparation will include time spent listening to the original stimulus track, listening to music in the specified styles, experimenting with suitable melodic or harmonic ideas, experimenting with developments of the original stimulus and working out rough drafts of the arrangement.

Writing

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the 3 tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 1A: Sequenced Realised Performance

Any input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information etc., which will form part of the final recording sent to the examiner, is considered to be part of the 'writing' of the task. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1C: Creative Sequenced Arrangement

Anything that is input into the final sequenced track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final sequenced arrangement. The final bounce (mixdown) to a stereo audio file of the finished arrangement is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

The completion of the Logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

Declaration Form

Candidates must sign the Declaration Form located on page 16 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

Task 1A: Sequenced Realised Performance

La La La (featuring Sam Smith) – Naughty Boy

Using the original Naughty Boy recording as your stimulus (track 1 from La La La (feat. Sam Smith) EP, 2013, Virgin Records Ltd.) make a sequenced realisation of this song, including all vocals, instrumental parts and production features.

You should try to match timbres and performance details as closely as possible to the original recording, but you must substitute an appropriate instrumental timbre for the vocal.

A skeleton score has been included to assist you. However, you are reminded that this is predominantly an aural task.

As indicated in the skeleton score you must fade out between bars 85 and 88. You are not required to realise the end section which begins at 2:48.

- You must input **all** sequenced data by playing or programming the parts yourself. You **must not** use any MIDI files downloaded from the internet or copied from any other source.
- You must not use pre-programmed audio or MIDI loops in this task.
- You may use sampling to replicate production techniques where appropriate.
- Each sample must consist of only one pitch; any rhythms must be sequenced.
- Any samples longer than one note will be considered to be continuous audio and so will not be assessed.
- You must not sample audio from any commercial version of the stimulus.

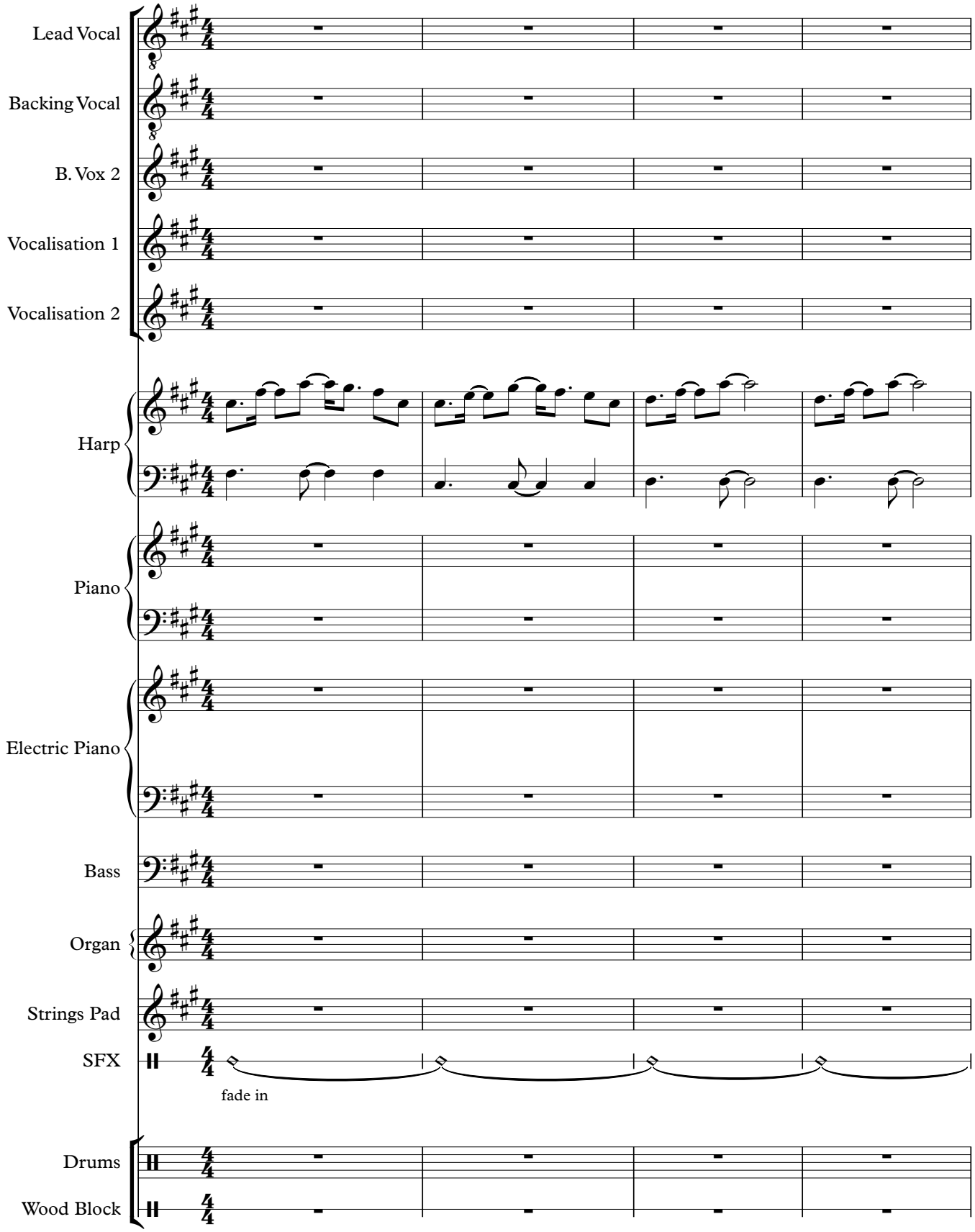
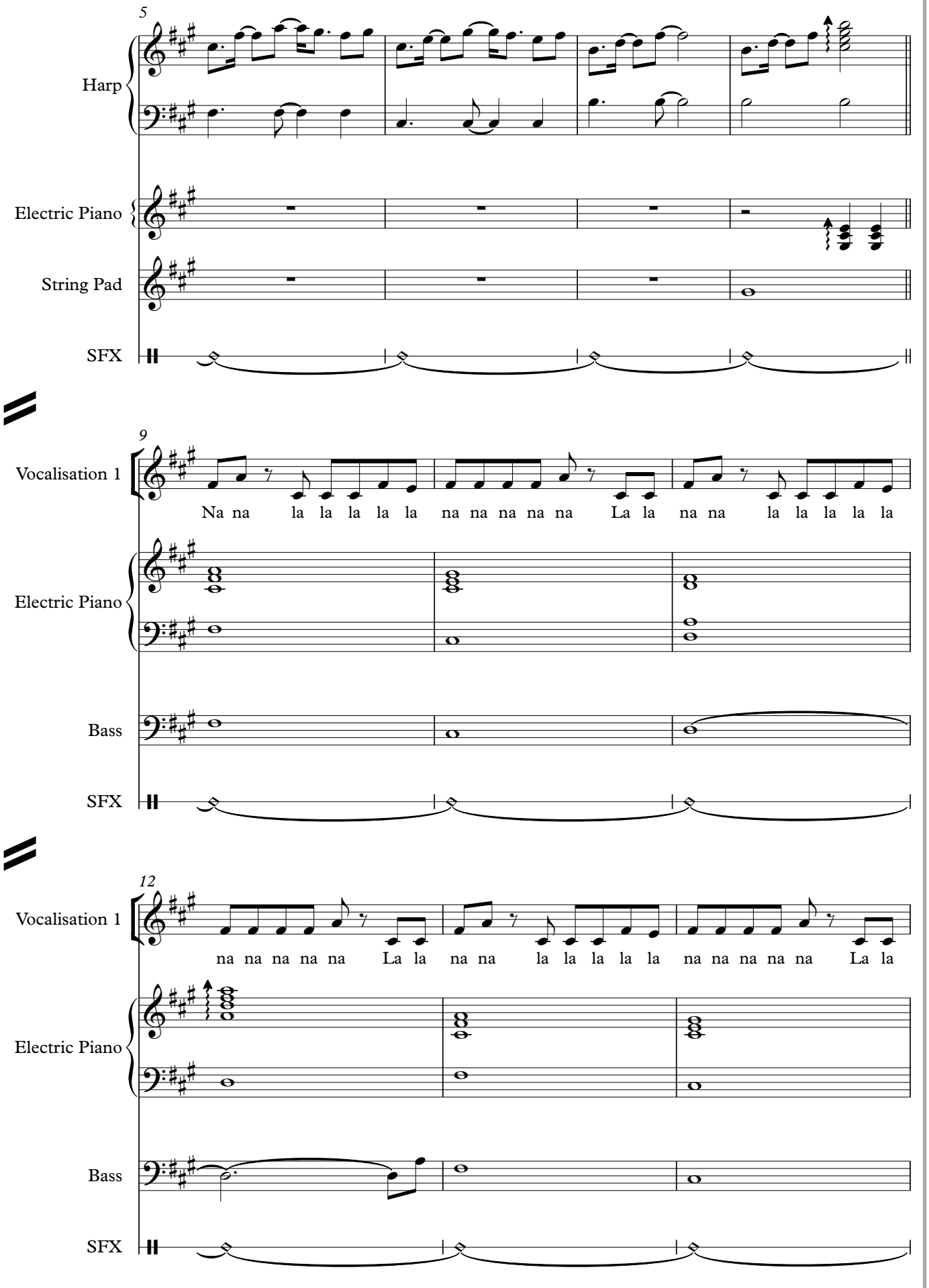
You should submit your completed performance as track 1 on your Music Technology Portfolio 1 CD.

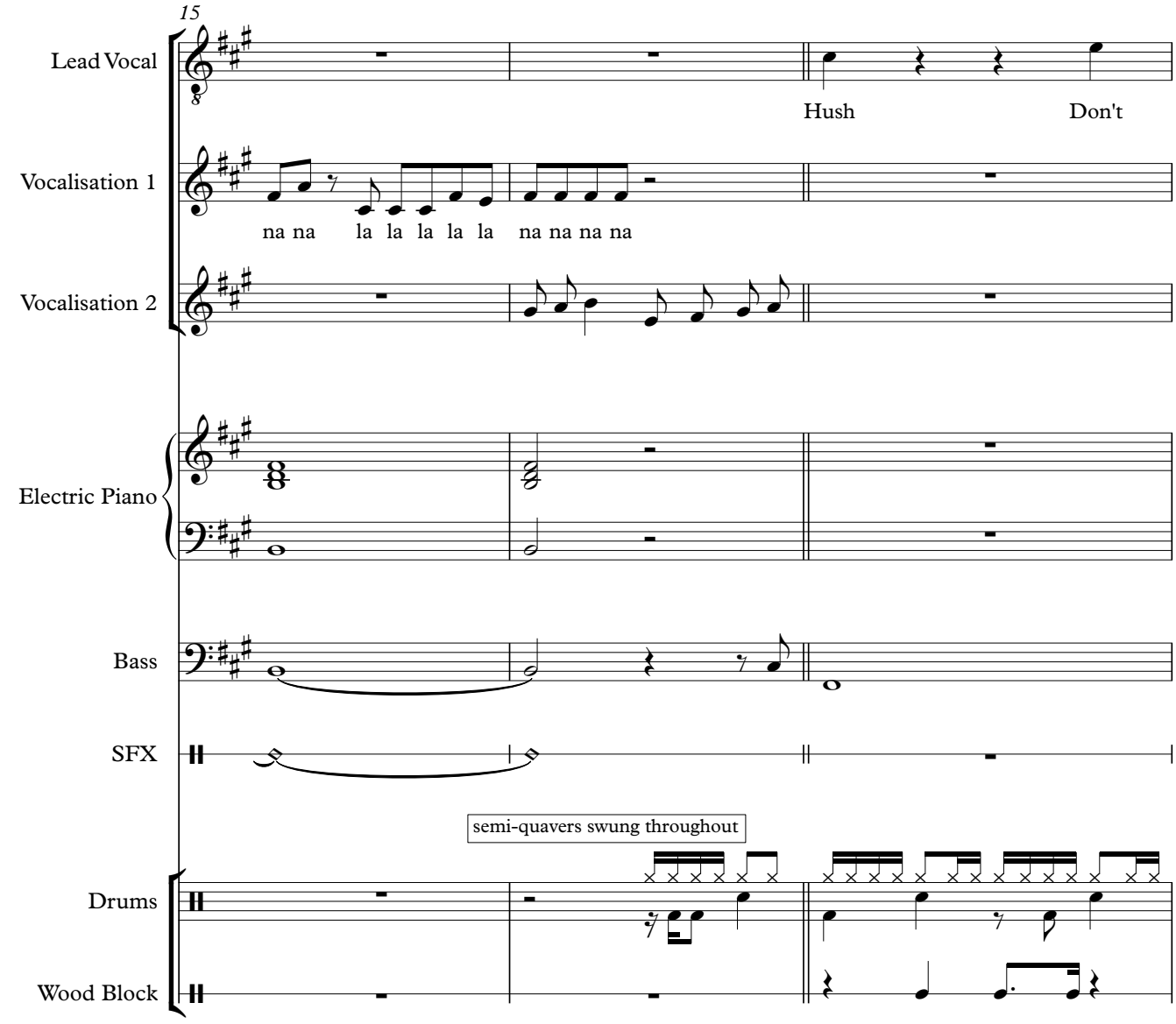
(Total for Task 1A = 40 marks)

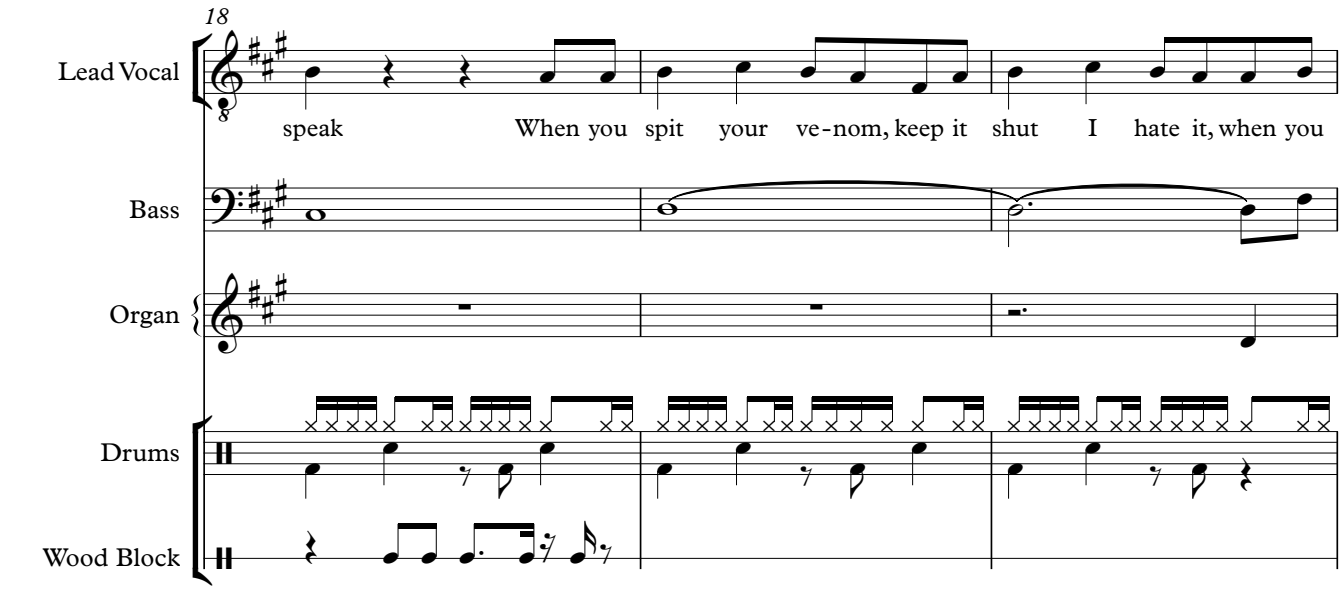
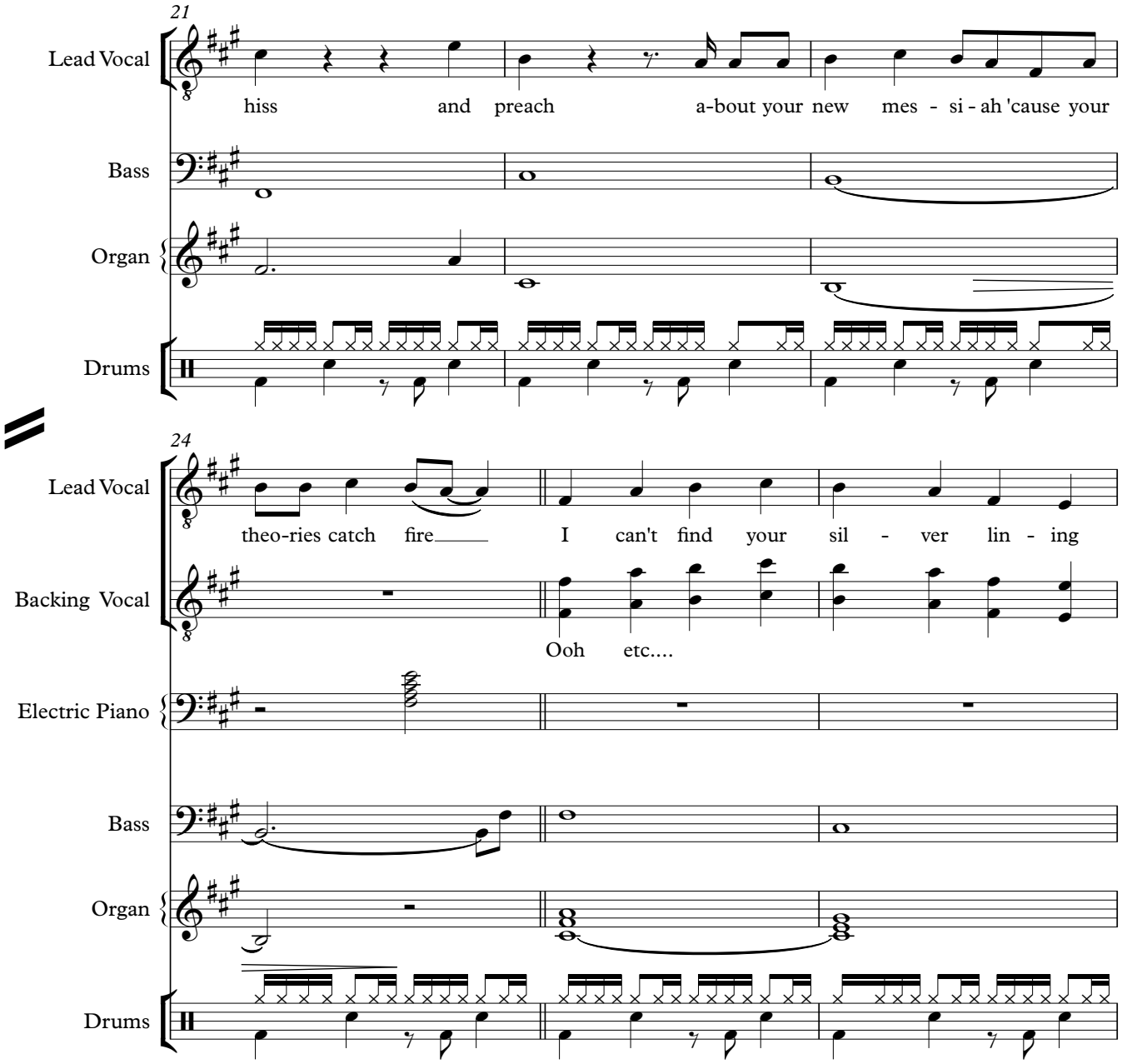
La La La

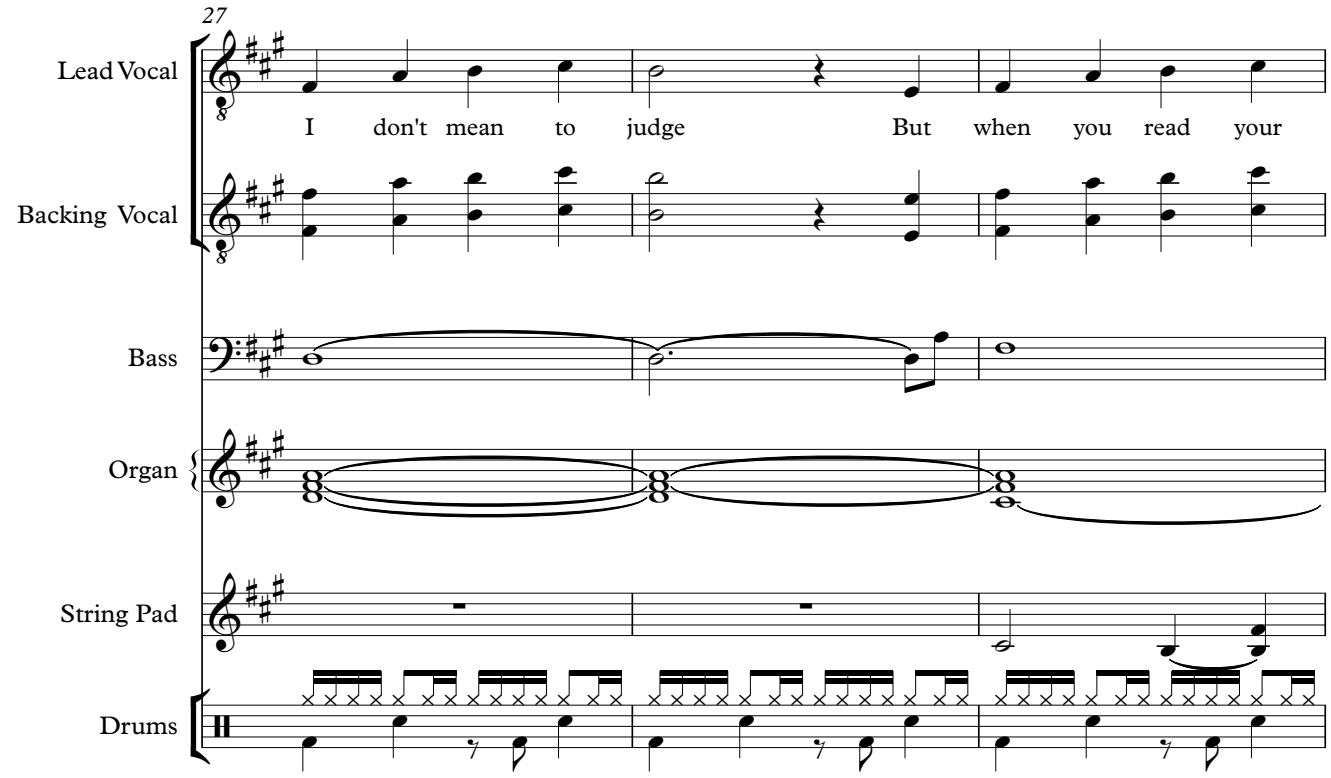
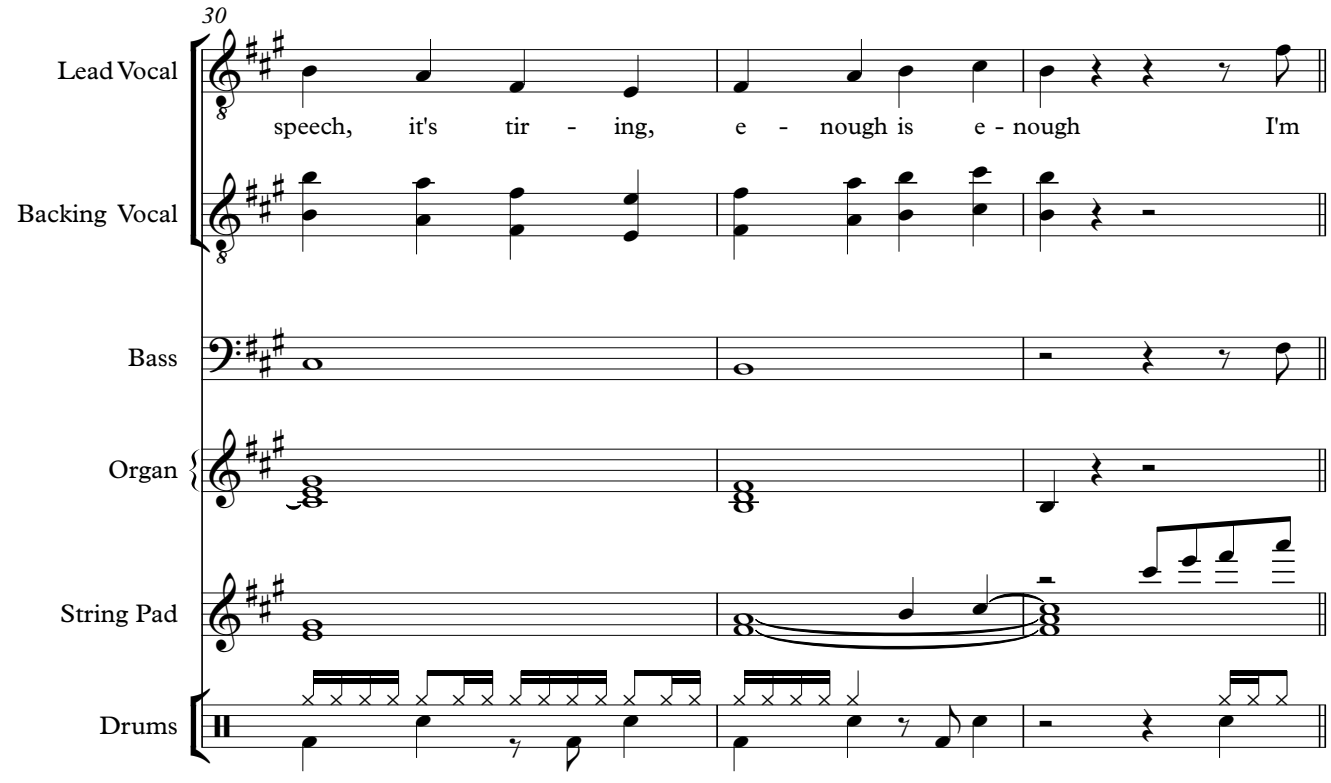
♩=125

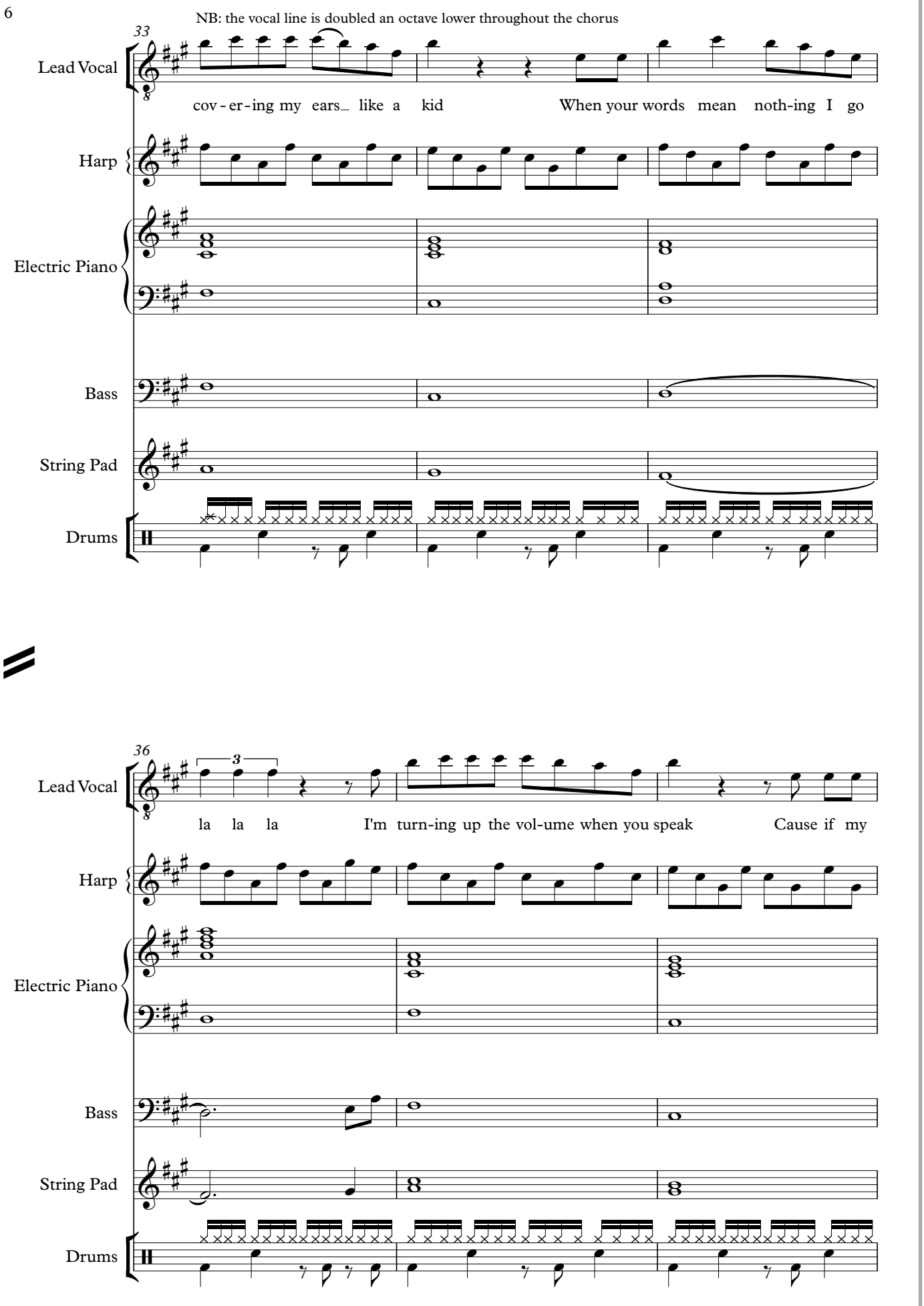
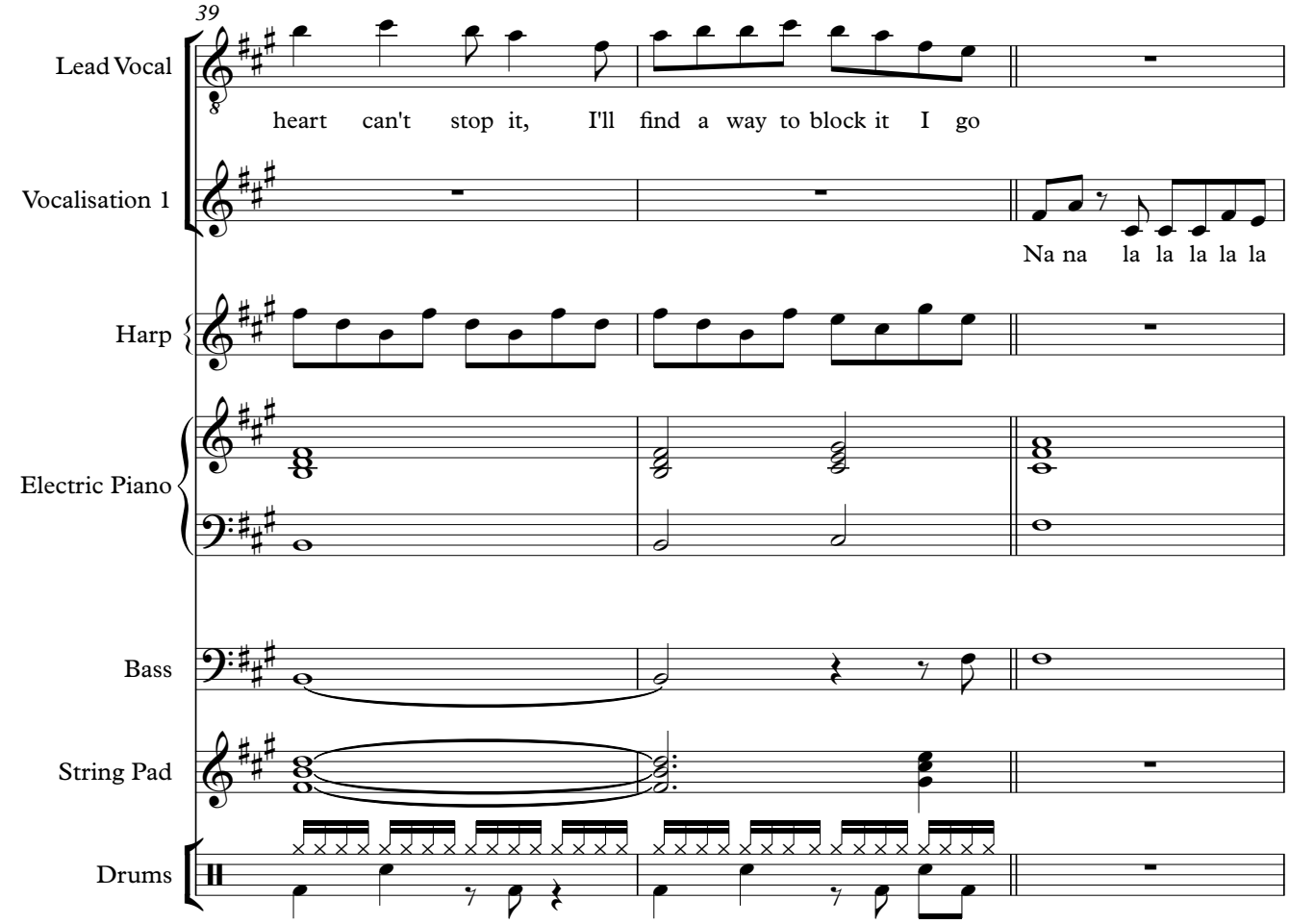
As performed by
Naughty Boy featuring Sam Smith

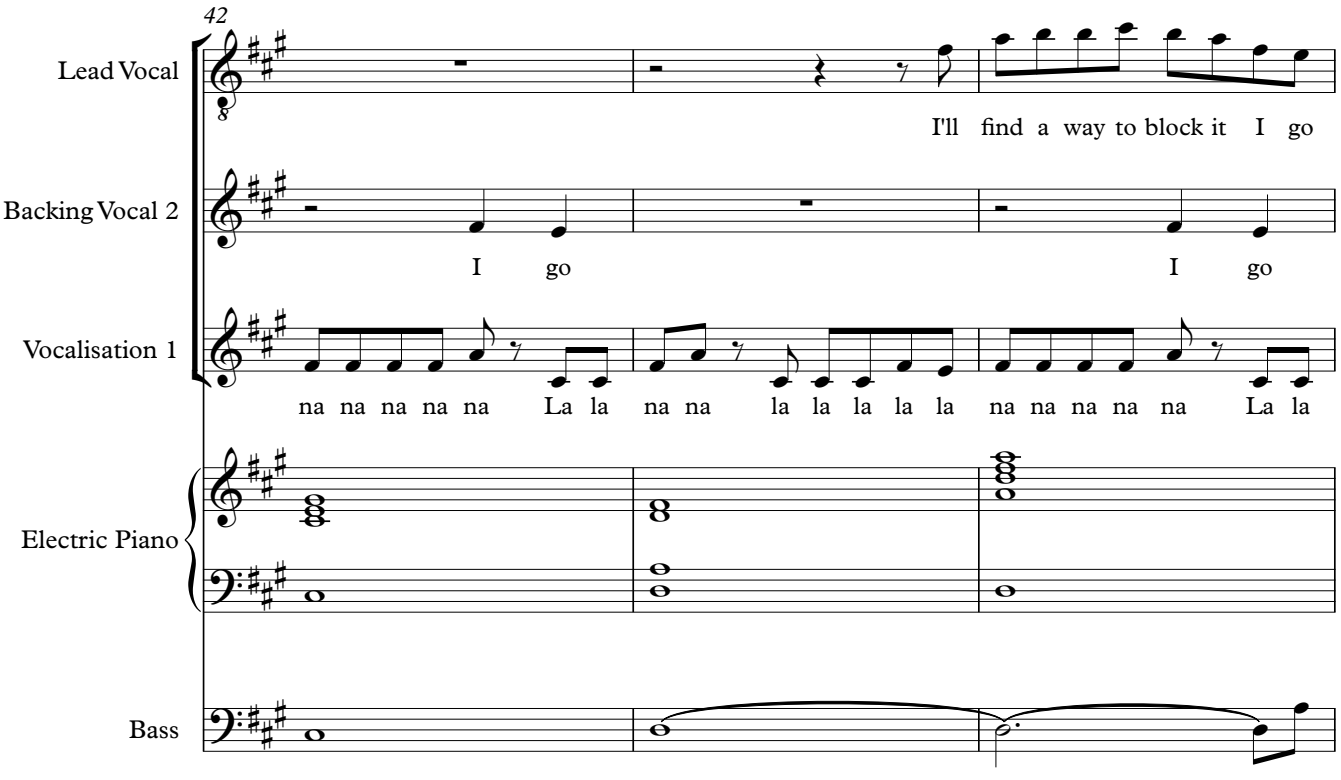
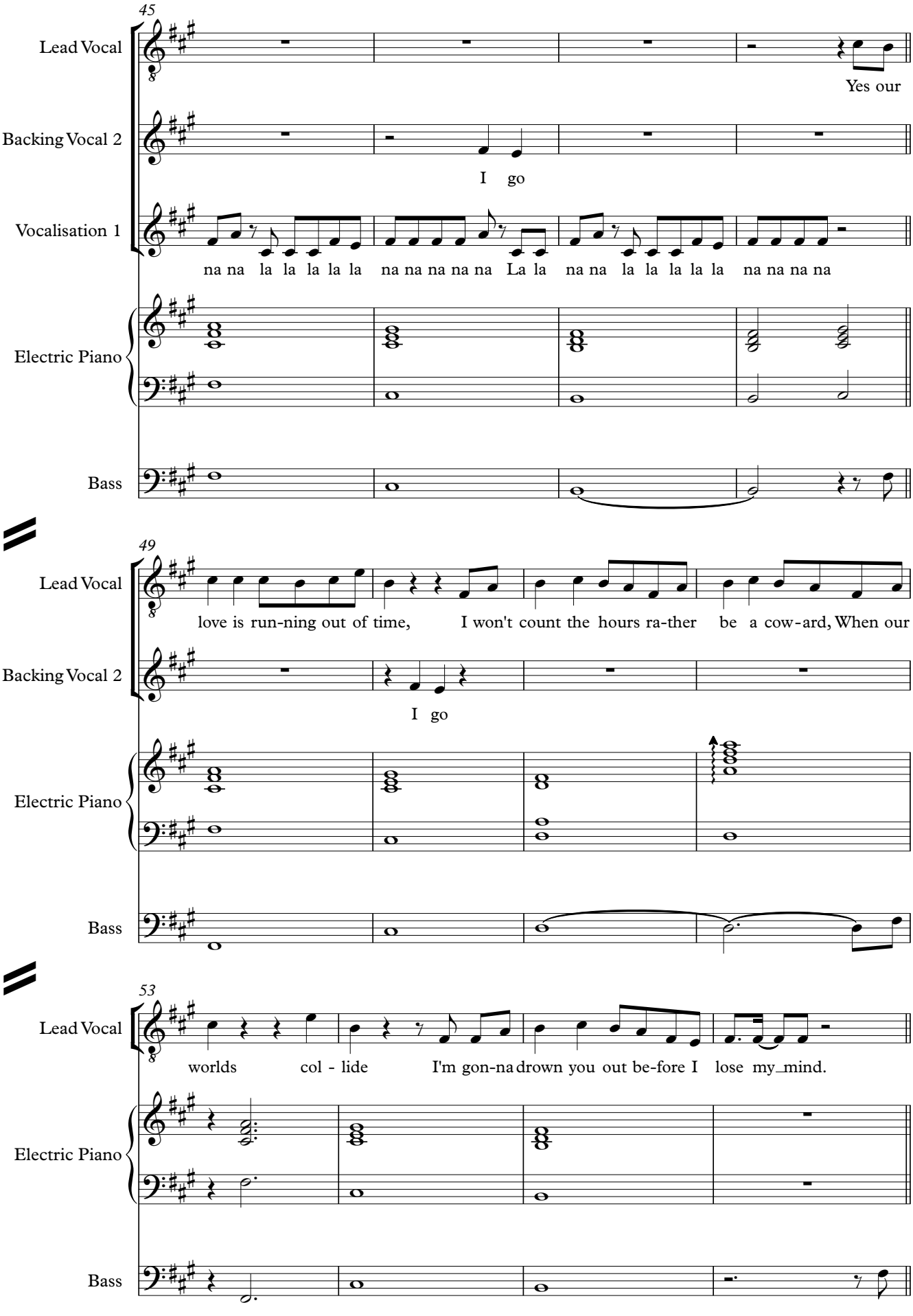


5
Harp
Electric Piano
String Pad
SFX
9
Vocalisation 1
Na na la la la la la na na na na na La la na na la la la la la
Electric Piano
Bass
SFX
12
Vocalisation 1
na na na na na La la na na la la la la la na na na na na La la
Electric Piano
Bass
SFX

15
Lead Vocal
Hush
Don't
Vocalisation 1
na na la la la la la na na na na
Vocalisation 2
Electric Piano
Bass
SFX
semi-quavers swung throughout
Drums
Wood Block


18
Lead Vocal
speak
When you spit your ve-nom, keep it shut I hate it, when you
Bass
Organ
Drums
Wood Block

21
Lead Vocal
hiss and preach a-bout your new mes - si - ah 'cause your
Bass
Organ
Drums
24
Lead Vocal
theo-ries catch fire I can't find your sil - ver lin - ing
Backing Vocal
Ooh etc....
Electric Piano
Bass
Organ
Drums


27
Lead Vocal
I don't mean to judge But when you read your
Backing Vocal
Bass
Organ
String Pad
Drums

30
Lead Vocal
speech, it's tir - ing, e - nough is e - nough I'm
Backing Vocal
Bass
Organ
String Pad
Drums


NB: the vocal line is doubled an octave lower throughout the chorus
33
Lead Vocal
cov - er - ing my ears_ like a kid When your words mean noth-ing I go
Harp
Electric Piano
Bass
String Pad
Drums
36
3
Lead Vocal
la la la I'm turn-ing up the vol-ume when you speak Cause if my
Harp
Electric Piano
Bass
String Pad
Drums

39
Lead Vocal
heart can't stop it, I'll find a way to block it I go
Vocalisation 1
Na na la la la la la
Harp
Electric Piano
Bass
String Pad
Drums


42
Lead Vocal
I'll find a way to block it I go
Backing Vocal 2
I go
I go
Vocalisation 1
na na na na na La la na na la la la la la na na na na na La la
Electric Piano
Bass

45
Lead Vocal
Yes our
Backing Vocal 2
I go
Vocalisation 1
na na la la la la la na na na na na La la na na la la la la la na na na na
Electric Piano
Bass
49
Lead Vocal
love is run-ning out of time, I won't count the hours ra-ther be a cow-ard, When our
Backing Vocal 2
I go
Electric Piano
Bass
53
Lead Vocal
worlds col - lide I'm gon-na drown you out be-fore I lose my_mind.
Electric Piano
Bass

Bars 57-64: repeat bars 25-32 with some variation

57

Lead Vocal

Bars 65-72: repeat bars 33-40 with some variation

65

Lead Vocal

Bars 73-80: repeat bars 41-48 with some variation and vocal ad-libs outlined below

73

Lead Vocal

I'll find a way to block it I go oh

78

Lead Vocal

I'll find a way to block it

81

Lead Vocal

oh I'll

Pno.

Fade out track between bars 85 & 88

84

Lead Vocal

find a way to block it I go

Pno.

86

Pno.

Task 1B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 2: Popular Music Styles since 1910.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It **must not** be an original student composition.

Stimulus material may be arranged to suit the availability of resources but the arrangement will not be assessed. The resources chosen must be enough to create a viable and recognisable arrangement.

Your recording should:

- last between 2 and 4 minutes
- use a minimum of 8 tracks
- have a minimum of 4 tracks captured using microphones
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances, looped audio or samples
- be a noise-free stereo production, with use of appropriate effects and processing.

You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.

You should submit your completed recording as track 2 on your Music Technology Portfolio 1 CD.

(Total for Task 1B = 40 marks)

Task 1C: Creative Sequenced Arrangement

You are required to create an original arrangement between 2 and 3 minutes in length based on **one** of the following stimuli and in **one** of the following styles:

Stimuli

- I Want It That Way (The Backstreet Boys)
- Seven Nation Army (The White Stripes)

A lead sheet for each stimulus has been included to assist you. Some recordings may differ from the lead sheet.

Style

- Reggae (suggested listening: Bob Marley and the Wailers, Toots and the Maytals, Burning Spear)
- House (suggested listening: MARRS, David Guetta, Duke Dumont)

This task **must** be sequenced.

You are reminded that if you use any pre-recorded loops and samples they must be manipulated/shaped/edited/processed in order to gain credit. All samples and loops must be royalty-free and not taken from any commercial recordings. Any samples or loops must not exceed two bars in length.

Live performances recorded as continuous audio tracks or edited to form continuous audio tracks are **not** permitted in this task.

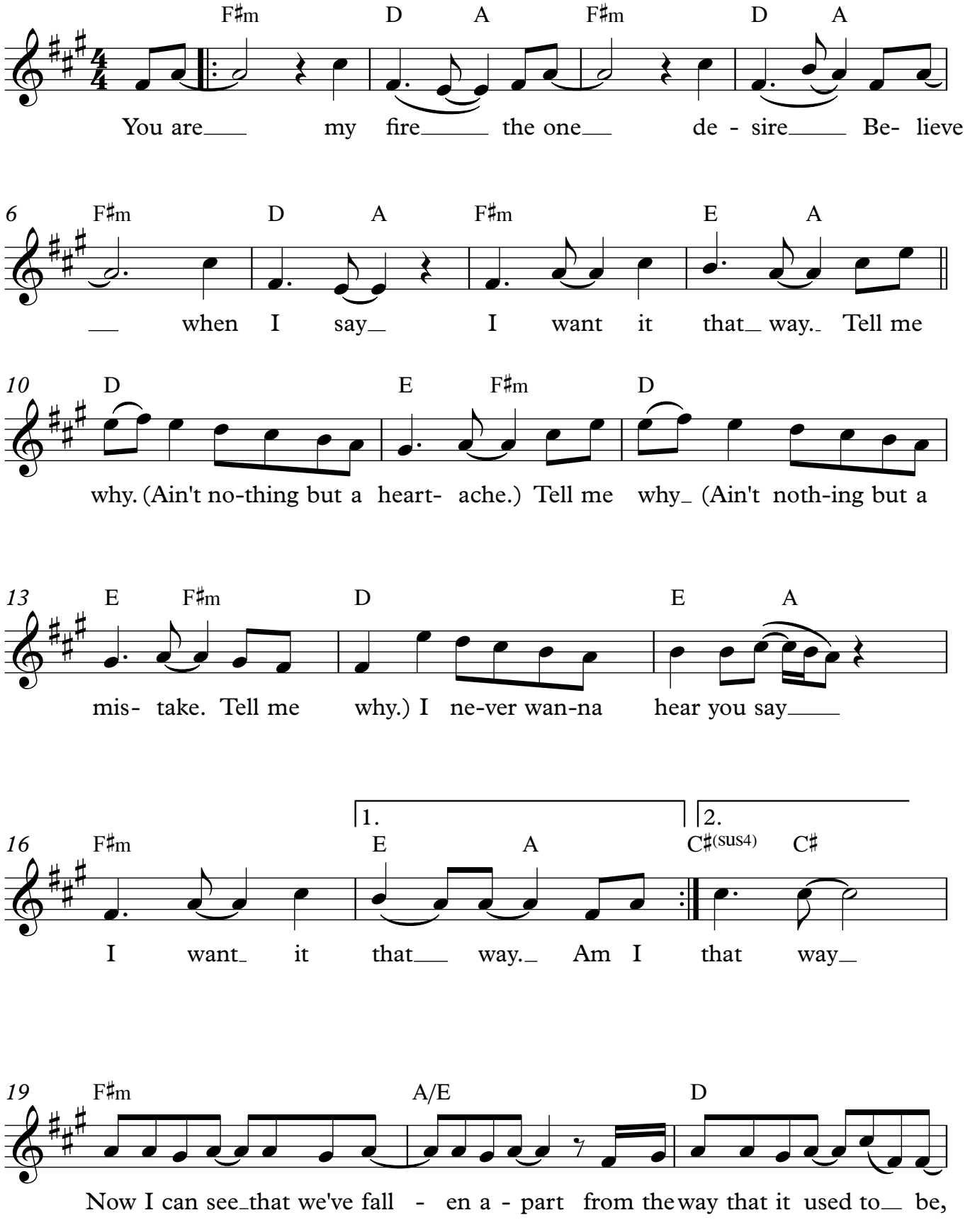
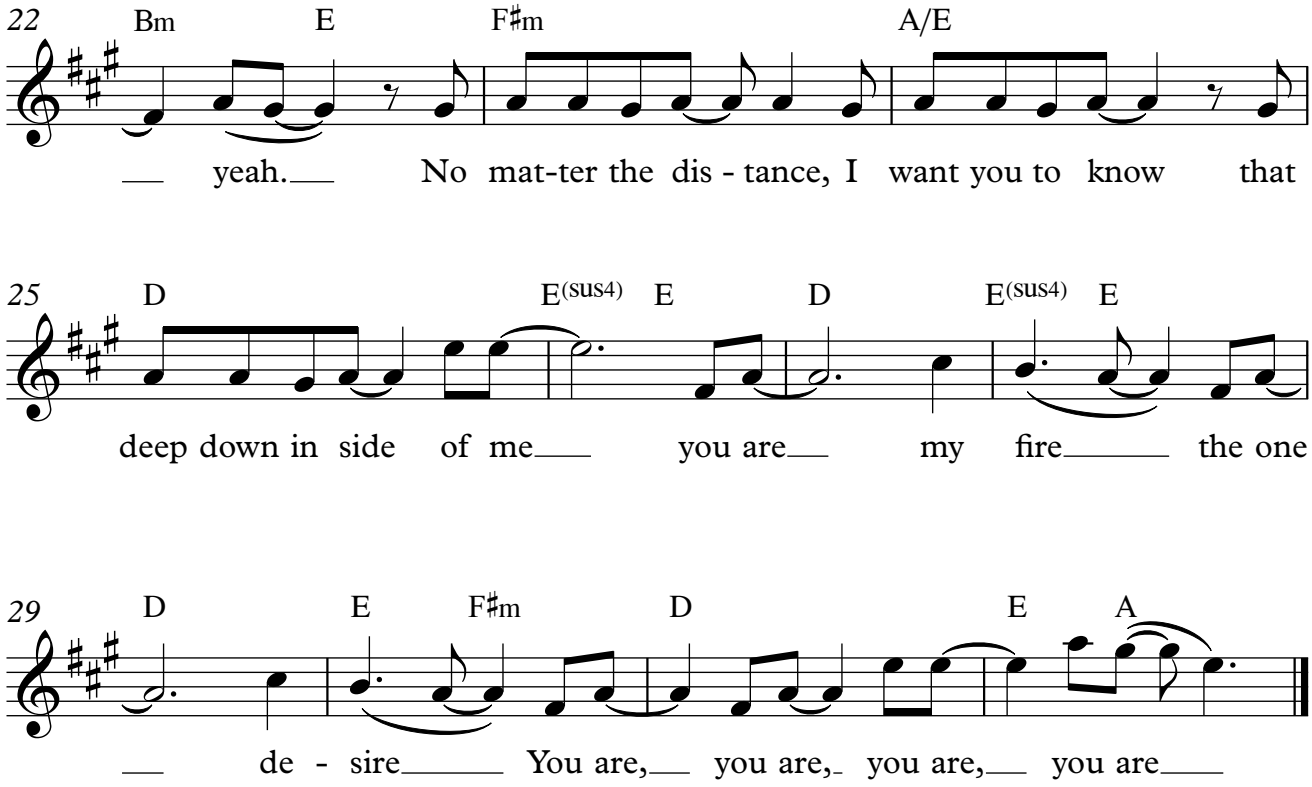
You should submit your completed arrangement as track 3 on your Music Technology Portfolio 1 CD.

(Total for Task 1C = 40 marks)

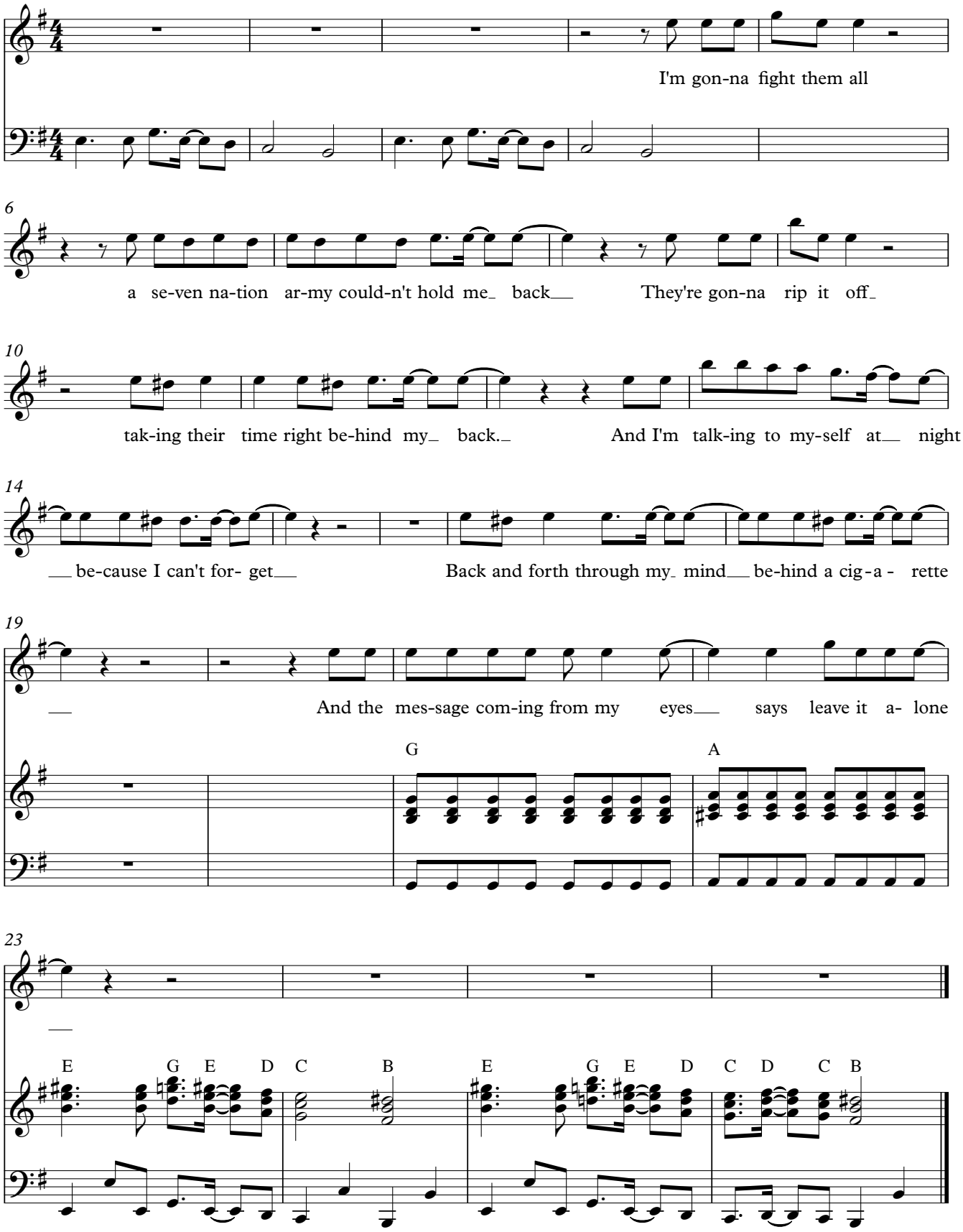
TOTAL FOR PAPER = 120 MARKS

I Want It That Way

Max Martin and
Andreas Carlsson


F♯m D A F♯m D A
You are my fire the one de - sire Be- lieve
6 F♯m D A F♯m E A
when I say I want it that way. Tell me
10 D E F♯m D
why. (Ain't no-thing but a heart- ache.) Tell me why (Ain't noth-ing but a
13 E F♯m D E A
mis- take. Tell me why.) I ne-ver wan-na hear you say
1. 2.
16 F♯m E A C♯(sus4) C♯
I want it that way. Am I that way
19 F♯m A/E D
Now I can see that we've fall - en a - part from the way that it used to be,

22
Bm
E
F♯m
A/E
yeah. No mat-ter the dis - tance, I want you to know that
25
D
E(sus4)
E
D
E(sus4)
E
deep down in side of me you are my fire the one
29
D
E
F♯m
D
E
A
de - sire You are, you are, you are, you are

Seven Nation Army

Jack White

I'm gon-na fight them all
6
a se-ven na-tion ar-my could-n't hold me_ back__ They're gon-na rip it off_
10
tak-ing their time right be-hind my_ back._ And I'm talk-ing to my-self at__ night
14
__ be-cause I can't for- get__ Back and forth through my_ mind__ be-hind a cig-a- rette
19
__ And the mes-sage com-ing from my eyes__ says leave it a- lone
G
A
23
__
E G E D C B E G E D C D C B

BLANK PAGE

BLANK PAGE

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Edexcel, a product of Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.